

REMBRANDT AND HIS ETCHINGS
A COMPACT RECORD



Rembrandt 1655

GOODSPEED'S



MONOGRAPHS

No. 4

5.19

REMBRANDT AND HIS ETCHINGS



No. 168. *Rembrandt Leaning on a Stone Sill.*

REMBRANDT AND HIS ETCHINGS

A COMPACT RECORD OF THE ARTIST'S LIFE,
HIS WORK AND HIS TIME. WITH THE COM-
PLETE CHRONOLOGICAL LIST OF
HIS ETCHINGS COMPILED
BY A. M. HIND, OF
THE BRITISH
MUSEUM

By
LOUIS A. HOLMAN

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REMBRANDT AND HIS ETCHINGS



No. 116. *Two Tramps.*

“A FAIR & bewtiful citie,
and of sweete situ-
ation” and famous for
“ye universitie wherwith
it is adorned ;” such was
Leyden as the fresh eyes
of the youthful William
Bradford saw it when the
little company of Eng-
lish exiles, later revered
as the Pilgrim Fathers,
sought asylum in Hol-
land.

The fame of Leyden was to be further per-
petuated, although Bradford knew it not, by one
who had but just been born there when the
English pilgrims came to the friendly university
town ; one who has added to the fame of his native
place chiefly because he did not attend that
university, which seemed so attractive to young
Bradford. The father of this boy determined that
he should have a collegiate education that he might
sometime hold a town office, and fondly hoped that
he was preparing him for it (in, perhaps, the very
schools attended by the English children), when the
lad made it clear to all men that he had no head for
Latin and a very decided talent for drawing. So it
came to pass that at the time Bradford and his
friends set their faces toward America, and per-
force turned their backs upon that “goodly & pleas-

ante citie which had been ther resting place near twelve years," Rembrandt Harmens van Rijn, the youngest son of a miller of Leyden, turned his face, too, from the old toward the new. They sought liberty to live and to worship according to the bright light in their hearts ; he, too, sought liberty to follow in a no less divinely appointed path, impelled thereto by an irresistible force which, after half a century, retained all its early vigor. They broke from the ways of their fathers and bore an important part in the development of the great American nation ; he emancipated himself and his art from the thraldom of tradition and conventionality and became the first of the great modern masters of art.

The twelve-years' truce between the humiliated Dons and the stocky Dutchmen was now nearing its end, and Bradford says, "There was nothing but beating of drumes, and preparing for warr." This was one of the reasons why the peaceable Pilgrims sought a new home beyond the sea. But Rembrandt, already absorbed in his art-studies, saw nothing, heard nothing of these preparations ; his ears were deaf to the drum-beats, his eyes were seeing better things than the "pride, pomp and circumstances of glorious war." There can be no question about his utter lack of interest in things military. When, at long intervals, he tried war-subjects (as most men sooner or later try their hand at the thing they are least fitted for) he failed pitifully. He could create a masterpiece of a "Man in Armor," or a "Night Watch," where the problems

were purely artistic, and swords and flags were simply bits of fine color, but the painting or etching that breathed the actual spirit of war he could not produce. There is matter here for rejoicing. War and her heroes have had their full quota of the great artists to exalt their work. And now comes one who loved the paths of peace. With brush and etching-needle he made record for all time of the dignity and rare beauty which he found in ordinary hum-drum walks of life. We may even say that he exalted doctors and artists, housemaids and shopkeepers, yea even the very street-beggars, into such important personages that their portraits are still eagerly sought after by the great ones of the earth.

It was during the lifetime of Rembrandt (1606-1669) that much of the wonderful development of Holland took place. She had come to her greatness gradually, but by the middle of the seventeenth century she occupied a leading place among the independent nations of Europe. Great discoverers, like Henry Hudson, had given her new dominions east and west, and colonization had begun. On the sea her flag was supreme; her merchant marine, going to and from her own possessions was seen in every port of the world; her admirals, Ruyter and Tromp, had won her an illustrious place forever in the annals of naval warfare. These were the days of Milton and Ben Jonson; of Cromwell, Gustavus Adolphus and Richelieu; of Murillo, Rubens and Van Dyck — days when Holland had within her own borders such men as Barneveld, the great statesman;

Grotius, the father of international law; Spinoza, the philosopher and John de Witt, the Grand Pensioner — besides that noble group of artists: Hals, Cuyp, Ruytsdael, Potter, Steen and Ostade. These days, too, saw the settling of many states in America, the founding of Quebec, New York and Boston.

Strangely apart from all these history-making movements, and from his peers among men, dwelt Rembrandt, the great master, in Amsterdam, serenely happy to-day in painting a portrait of his loved Saskia, to-morrow in etching the features of a wandering Jew. He had given himself, body and soul, to his art, and no man or movement of men could distract him from his work. Year by year his busy brain and dexterous hand produced paintings, etchings, drawings, in slightly varying proportion, but always in amazing quantity. For his forty-one productive years we find to his credit the average annual output of thirteen paintings, nine etchings, and thirty-nine drawings. And these numbers would be materially greater, doubtless, had we a full record of his work.

A few decades ago the ordinary person thought of Rembrandt only as a great painter; that time has fortunately passed. Modern engraving methods have made it possible to spread broadcast reproductions of his etched work. Thanks to these mechanical engraving-processes some of Rembrandt's etchings are now familiarly known and, to a degree at least, they are appreciated. No reproduction, however, can ever give the subtle quality of the original,

and a revelation comes to one who looks for the first time on some brilliant, early impressions of his famous plates. The ink is still alive; the Chinese or Japanese paper which Rembrandt generally used, has sometimes gone very yellow and spotted, but oftener it has the fine mellowness of age. We treat



No. 1. *Rembrandt's Mother.*

it with respect, almost with reverence, for we recall that these very sheets of paper were dampened and laid upon the etched plate, already prepared by the hands of the great etcher himself. Each impression he pulled was as carefully considered as the biting of the copper plate. He varied the strength of the ink, the method of wiping, the pressure used;

knowing the possibilities of his plate, he so manipulated it that it responded to his touch as a piano responds to the touch of a musician. The poor impressions and very late states, of which, unfortunately, many exist, are generally the work of those mercenary ones into whose hands the plates fell after his death—sometimes even before. Like a man with no music in his soul attempting to improve upon a sonata by Beethoven, these people not only printed, haphazard, poor impressions having the master's name, but sometimes even undertook to rearrange the composition and often to rework the plate.

A hundred years before Rembrandt's time acid had been used to help out the graver. Dürer, among others, used it, and he employed also, but in hesitating manner, the dry-point with its accompanying burr. Rembrandt's method of utilizing the roughness thrown up on the copper by the dry-point needle was a development of its possibilities that no one else, even among his own pupils, has ever equaled. It was much the same with everything else: the burin of the professional engraver he handled so skilfully that it is impossible to tell where the acid or the dry-point work stopped and the reinforcing work of the graver began. When others tried to combine these methods they failed. The hand of Rembrandt was the obedient servant of his master-mind: so well trained was it that with a preliminary sketch or without it, the needle produced on the smoked wax surface of the copper the picture which



No. 210. *Omval.*

floated before him, so correctly that the brain was not diverted from the ideal picture by any crudity in the lines. If the tools, methods, and effects which the great engravers had used suggested anything to him, he freely took them up and bent them to his will. Making free use of all, binding himself to none, he always remained the versatile, independent student. And the strangest thing about it all is that he appears to have recognized, grappled with, and forever solved the problems of the art while nothing but a youth. One of the two etchings which bear the earliest date (1628) and signature is known as "Rembrandt's Mother : Head and Bust" (No. 1.) It is a delightful little plate, drawn

with all the skill and freedom of a practiced hand. Frederick Wedmore, an English authority on etching says that "nothing in Rembrandt's work is more exhaustive or more subtle," and S. R. Koehler, an American authority, called it "a magnificent little portrait, complete artistically and technically," and very truly refers to it as "a prefiguration of what was to come." A man of twenty-two years already a master-etcher!

This etching measures just about two and a half inches square. There are others about the size of a postage-stamp, while the largest one, "The Descent from the Cross" (No. 103), is twenty-two by sixteen and a half inches. The amount of labor on these large plates is overpowering, while the workmanship in the smaller ones is almost unbelievably fine —think of a child's face not over one-eighth of an inch wide, and hands less than a sixteenth of an inch across, yet really eloquent with expression!

Rembrandt accepted the assistance of his pupils, as who among the old masters did not? He was, however, not practical enough to profit much by them: he could work to much better advantage alone. Among his thirty or forty pupils Ferdinand Bol, who came to his studio when only sixteen, and stayed for eight years, gave his master most assistance. Bol's rendering is at times very much like Rembrandt's. Some critics think, for instance, that he etched most of the "Goldweigher" (No. 167) and "Abraham Caressing Isaac" (No. 148); both, however, are signed by Rembrandt. When

these pupils established studios of their own, they made free use of their old master's compositions, subjects and figures.

With Jan Lievens, his fellow student at Lastman's studio, with van Vliet, Roddermondt and other engravers and etchers of the time, Rembrandt was on terms of great intimacy. They appear often to have worked on the same plate, and to have borrowed each other's ideas "without let or hindrance." Indeed, it is hard to comprehend the extent to which exchange of ideas was carried at that time. Here is a good illustration of the way things went without protest of any sort being raised. Hercules Seghers etched a large landscape with small figures, after a painting by Adam Elzheimer and an engraving by Count de Goudt, entitled "Tobias and the Angel." This copper plate came into Rembrandt's possession ; he burnished out Tobias and his companion, and replaced them by Joseph, Mary and the Holy Child (No. 266). To cover the erasure he added foliage, but the wing of the angel, the outlines of a leg and various other unused portions of Tobias can still be seen. Rembrandt's reason for bothering with this plate is incomprehensible. He improved it, undoubtedly, but the composite result is exceedingly commonplace and reflects no credit upon any one. John Burnet, the etcher-author, has drawn attention to the fact that the figure of Christ in "Christ at Emmaus" (No. 282) is taken from one by Raphael, who is known to have borrowed it from da Vinci, and it is thought da Vinci, in his turn, got it from

a former master. Rembrandt borrowed also from Rubens, Titian, Mantegna, his pupil Gerard Dou, Van de Velde and others. Many of his contemporaries and successors extended toward him the same sort of flattery.

More than half the subjects of Rembrandt's etchings are portraits and studies of the human figure; about one-quarter are scriptural or religious. There are two dozen landscapes, and the remainder are allegorical and fancy compositions. We find then the two most productive sources of his inspiration were the men of his day and the men of the Bible. This book appears to have been the only one he knew at all well, but of it he made excellent use. Despite the incongruities of his Biblical compositions, despite the broad Dutch features, the modern, gorgeous apparel and side-whiskers of the patriarchs, the pugilistic proportions of his angels, his etchings have a truth and vital force that there is no withstanding. Perhaps the very fact that he clothed his people in a fashion that he knew well made his pictures the more successful in reaching the hearts of men. In the all too realistic "Abraham's Sacrifice" (No. 283), in "Joseph's Coat Brought to Jacob" (No. 104), in the naïve "Rest on the Flight" (No. 216), and many, many others, the storytelling quality is exceeding strong and the artistic work above criticism. When we look at "David in Prayer" (No. 258), beside his incongruous four-post bedstead, we cannot but feel that here penitence and sincerity is forcefully depicted. The acme of



No. 290. *Jan Lutma, Goldsmith and Sculptor.*

Rembrandt's religious work was reached, however, in "Christ, with the Sick Around Him" (No. 236) (etched about 1650), which is often called the finest piece of etched work that has ever been produced. It is a combination of pure etching and dry-point, and in the second state, there is an India-ink wash in the background. There are, I think, nine copies of the first state extant; the last one sold at public auction (Christie's, 1893) brought over \$8,500. While the Christ here is not so satisfying as the one in "Christ Preaching" (No. 256) which is remarkably strong and noble, it is Rembrandt's typical conception of our Lord—always ministering to real flesh and blood, the poor, suffering, common people. What a striking contrast with the resplendent artificiality which surrounds the Christ of the Italian masters.

Rembrandt was his own most frequent model. He painted about sixty portraits of himself, and among his etchings we find about two score more. Some of them are large and finished, as the deservedly popular "Rembrandt Leaning on a Stone Sill" (No. 168), which is a perfect example of the possibilities of the etching-needle; others are mere thumb-nail sketches of various expressions of face. He used his mother many times, and also his wife and son. In all these is apparent a delightful sense of joy in his work. Nor is this desirable quality lacking in the wonderful series of large portraits of his friends: the doctors, the ministers, the tradesmen of Amsterdam. Perhaps these were pot-boilers, as

some students of his work say, but surely never artist before or since produced to order a group of etchings that, taken entirely apart from his other plates would assure their author a high place among the greatest etchers. In the whole lot there are few that some authority on etching or some great artist has not held up as an example of work that even the master himself never surpassed. But an artist cannot always keep himself at concert pitch and when Rembrandt etched the portrait of his friend "Abraham Franeen" (No. 291) I feel that he struck an uncertain, almost false note, unworthy of himself. We might, perhaps, account for this by saying, that it was done in 1656, the year of his bankruptcy were it not that the noble "Jan Lutma" (No. 290) which competes with the "Jan Six" (No. 228) for the place of masterpiece of the entire series, was made the same year. But he was an unaccountable sort of man who could produce in a poor, naked studio, with untold trouble stalking him on all sides, such an etching as the "Lutma," such a painting as the "Syndics of the Draper's Guild," both of which rank with the best products of his happy, care-free years of luxury.

It is noticeable that Rembrandt had no sittings from persons of high rank. So far as I can find 'Burgomaster' is the most exalted title that can with certainty be given to any of his patrons. The reason is not far to seek. Rembrandt was not a courtier like Van Dyck and Rubens; he was too independent and too busy to spend time kow-towing

to society. A contemporary says of him, "When he painted he would not have given audience to the greatest monarch on earth." He calmly set at naught established principles and conventional rules, in etiquette as well as in art, and followed the bent of his genius with absolute disregard for the opinion of his fellows. The story of "Night Watch" is characteristic of Rembrandt and shows the whole situation in miniature. The members of Captain Banning Cocq's Company of the Civic Guards were flattered by the offer of Rembrandt, then at the height of his fame, to paint their portraits. The sixteen members destined to figure in the picture gladly subscribed one hundred florins each, and great were their expectations; but even greater their disappointment when the picture was placed on view. All but a half-dozen felt that they had a distinct grievance against the painter. Had they not paid for portraits of themselves? And they got—what? Here a face in deep shadow, here one half-hid by the one in front, here one so freely drawn as to be unrecognizable. The artist had made a picture, to be sure—but their portraits! Where were their portraits—the portraits they had paid for? Rembrandt had thought out every inch of his picture: he was sure it could not be better, and change it he would not. The resentment was bitter and deep, and the Civic Guards in future bestowed their favors elsewhere.

There were, however, some fellow citizens who recognized his genius and sincerity. These stood

by him. Samuel Manasseh ben Israel, whom Cromwell honored, was his neighbor on the Breedstraat, and an intimate friend. Then there were Jan Sylvius and Cornelis Anslo, the Protestant ministers ;

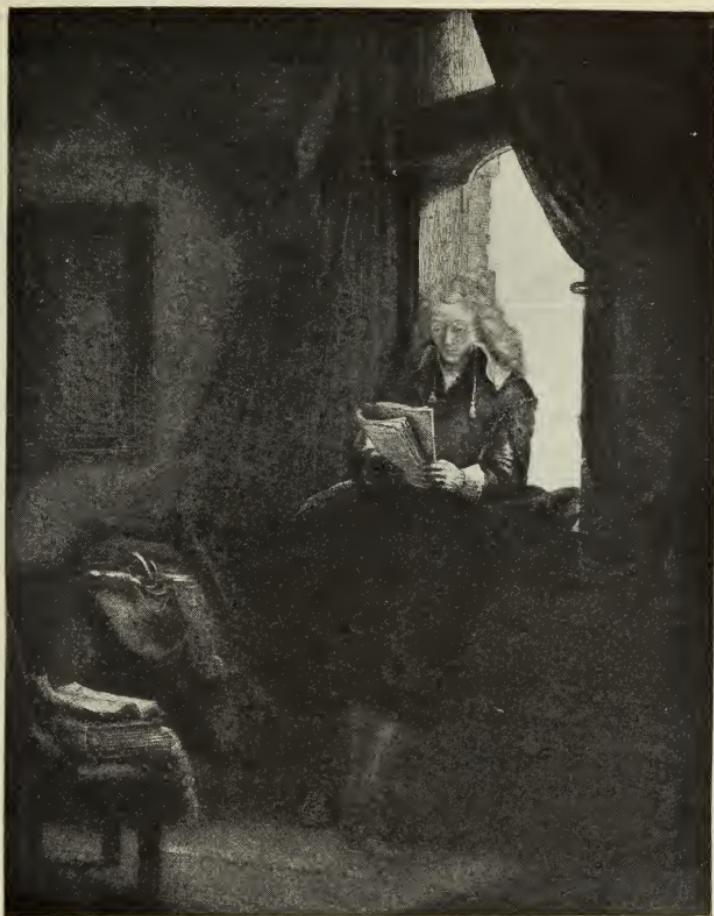


No. 183. *Jacob and Laban (?)*

Jan Asselyn and Clement de Jonghe, who were artists ; Bonus and Linden, the physicians ; Lutma, the goldsmith, and young Jan Six, "Lover of science, art and virtue." These and a few others are known and honored to-day chiefly because they were Rembrandt's friends. His recognition of their faith-

ulness to him was shown in a much more permanent form than they knew. Good impressions of his etched portraits of these men are still to be seen. They are, like all his etchings, rapidly increasing in value. A "Jan Six" sold recently for over \$14,000; an "Ephraim Bonus" (No. 226) for \$9,000. To possess such a portrait of an ancestor is little short of a patent of nobility. The Six family of Amsterdam happily have not only Rembrandt's oil-portraits of the Sixes of his day, but also good impressions of the etching of the burgomaster, and even the plate itself—that famous dry-point plate, which the artist worked on for weeks, and which his critics have worked over ever since. Some of these critics hold that even Rembrandt should not have attempted such complete tonality in an etching, that Jan Six urged him to it, and that, in short, as an etching, it comes near to the failure line. Other critics believe that the artist's idea was to show the utmost extent to which the art could be carried, and that in so doing he produced a masterpiece. Middleton, for instance, thinks that "it is not possible to conceive a more beautiful and more perfect triumph of the etcher's art." Few, it is safe to say, can see a good impression of an early state of this portrait without being struck by its great originality and beauty, and upon closer study, I feel, a fair-minded person will inevitably fall under the spell of the wonderfully drawn face and hands, the deep, transparent shadows, and the soft, tender light which envelopes the whole.

Although Rembrandt had a few such cultivated



No. 228. *Jan Six.*



Tobias and the Angel. By Hercules Seghers

friends as those mentioned above, it was said of him by a contemporary German painter that "his art suffered by his predilection for the society of the vulgar." It certainly would have been more profitable for Rembrandt if he had always portrayed people of position and wealth, but that his art suffered because he many times used beggars for models, it would be impossible to show. An interesting series of tramps, peddlers and outcasts began with the beginning of his career as an etcher, and ended twenty years later with the production of one of his most popular plates, "Beggars Receiving Alms at the Door of a House," (No. 233) a very freely handled, splendidly composed etching, in which surprisingly few lines judiciously placed do the work usually allotted to double their number. A little plate of less than



(No. 266). *The Flight into Egypt.*

four square inches, entitled "The Quacksalver," (No. 139), strikes me as the masterpiece of this series. Although Van de Velde is supposed to have given Rembrandt the idea for his drawing, his genius made it his own in realism and movement, and in its beauties of line, color and texture. "An Old Woman Sleeping" (No. 129), although scarcely to be included in this series, is another that has wonderful spontaneity. This is no posed model, but one who has actually fallen asleep over her book; Rembrandt sees her, and before her "forty winks" are over, she is immortalized, and probably she never knew it.

About 1640 Rembrandt began etching landscapes. They are free and simple in composition and treatment and show even greater force and more suggestive power than those that he painted. Practically

all of his two dozen landscape plates hold undisputed first rank. They always have and probably always will. In "Landscape with Trees, Farm-buildings and a Tower" (No. 244), the tower is "ruined" in the third state. A first state print at the Boston Museum of Fine Arts shows the tower in good preservation. One of these prints sold at auction not long ago for over \$9,000. Another of the exceedingly satisfactory etchings in the series, one that has exercised a great influence on landscape etching all the world over, is "Omval" (No. 210). Its creator seemed fond of the fine old tree in this plate. He used it several times elsewhere. "Six's Bridge" (No. 209) which is almost pure outline, and the "Three Trees" (No. 205), with its great sweep of flat country, have a right to all the praise showered upon them. They, too, are masterpieces.

While Rembrandt's genius made itself manifest in his landscapes, it surely is absent from most of his animal drawings. We must remember that if he ever went outside of Holland it was for a few months to the east coast of England, and that the opportunity for studying any great variety of animals in either place was not great. His horses, asses, hogs, etc., improve as the years advance. The little dog with the collar of bells is well drawn. He, undoubtedly, was a member of the family.

It is an interesting fact, at a time when the illustrating of books and magazines is such an important art, to know that Rembrandt was offered and accepted some commissions to make illustrations for



No. 256. *Christ Preaching.*

books. These attempts to give form to another's ideas were not successful—in one case it was such a failure as to leave it still uncertain what he intended to illustrate. Vosmaer, his great biographer, says that this print "The Ship of Fortune" (No. 106), pictures incidents in the life of St. Paul, while Michel, another biographer, thinks that it illustrates events which gather about Mark Anthony and the battle of Actium !

A score of men—Bartsch, Wilson, Blanc, Middleton, Rovinski, to mention a few—have at sundry times and in divers places compiled annotated catalogues of Rembrandt's etchings. They, and other students like Vosmaer, Haden, Hamerton and Michel, have given years to study and travel in connection with their books on Rembrandt. All lovers of etching appreciate this and are grateful. Nevertheless, it is amusing sometimes to compare their expert testimony. About 1633 somebody etched a "Good Samaritan." Several of these experts regretfully, but frankly, admit that Rembrandt is the guilty one. Others are sure that a pupil did the worst of the work ; Haden says it is entirely the work of another hand ; while yet another declares that of all Rembrandt's etchings this particular "Good Samaritan" (No. 101) is his favorite. Middleton, to give another instance, thinks that the thick lines from top to bottom, in the fourth state of the "Christ Crucified between Two Thieves," ("The Three Crosses") (No. 270) are not Rembrandt's work, for they serve "to obliterate, conceal and mar every excellence it had

possessed." Haden, however, considers that the time of darkness is represented, and that this particular state is far the finest in effect. Much confusion arises from the fact that sometimes all the states of a plate under discussion are not known to each critic. The whole matter of states is a confusing one. The old idea was that Rembrandt produced various states in order to make more money. But it seems plain now that when Rembrandt changed a plate it was for much better reasons than the making of a few guilders. We know, for instance, that the "Jan Six" plate was changed twice to make needed corrections, and that the second state of the first portrait of his mother simply carries out the original design. On the other hand, it obviously could not have been Rembrandt who made the third state of the "Jan Lutma," with its hard, ruled lines and great unnecessary window.

If in the days of hardship, when his son, Titus, peddled his etchings from door to door, he could have foreseen the great army of admirers who three centuries later should outbid each other at auctions, and make war in print over his experimental plates, his failures and his trial-proofs--now often exalted into "states"--the very irony of the thing would surely have brought him genuine satisfaction and relaxation.

Rembrandt has said of himself that he would submit to the laws of Nature alone, and as he interpreted these to suit himself, he cannot be said to have painted, or etched, or done anything in accord with

our interpretation of recognized or well-grounded laws. With him it was instinct, pure and simple, from youth to old age. He had no secret process of painting or etching ; but he had an amazing genius for both.

One October day in 1669 an old man, lonely and forgotten, died in Amsterdam. They buried him in the Wester Kerk and, that he might not be confounded with some other old man, they wrote in the "Livre Mortuaire" of the Kerk, "Tuesday, 8th oct., 1669, rembrant van rijn, painter on the rozengraft, opposite the doolhof. leaves two children."

Of material things he left little ; but the two children : Cornelia, his fifteen year old daughter, and Titia, the posthumous, infant child of Titus, would keep his name alive ! Less than a score of years and the family record comes to an abrupt end. No one to-day may claim descent from Rembrandt, but his name has not perished from the earth, nor his influence abated among the sons of men. His name took on new life when he laid it aside ; his influence strengthened when he ceased personally to exercise it. Who of us is not his grateful heir ? Who does not now do loving reverence to this poor "painter on the rozengraft, opposite the doolhof?" He surely stands among the immortals, one of the foremost painters of all time, the greatest etcher that has yet appeared.

NOTE.—The foregoing article was published a few years ago in THE CRAFTSMAN. Of the many commendations received at that time we print but one:

"New York, Dec'r. 5, 1906. Dear Mr. Holman; * * * I send you my special thanks for your article on the etchings of Rembrandt. I have read it carefully, and let me say plainly that I think it is the best short treatise on this great subject which ever I have read. The knowledge of the subject as treated by many writers is so superficial—but yours is profound. You have evidently made a serious study of your subject. Yours very truly,"
(Signed) "FREDERICK KEPPEL."



No. 129. *Old Woman Sleeping.*

* COMPLETE CHRONOLOGICAL LIST OF THE ETCHINGS OF REMBRANDT

Here re-printed from Hind's *Rembrandt's Etchings* (London, 1912) by special arrangement with the publishers, Methuen & Co.

ABBREVIATIONS, ETC.

h.—head	I S., V S., etc.—first state, fifth state, etc.
b.—bust	2 S., 7 S., etc.—two states, seven states, etc.
r.—right	When no number of states is given there is but one.
l.—left	Mod.—Modern impression. (This does not count
S.—signed	as a state.)
D.—dated	†—of doubtful authenticity. [only.]
ab.—about	The sizes are of the plates,—not of the etched surface
R.—Rembrandt	When the states vary in size that of the first state
Imp.—impression	alone is given.
	The sizes are given in millimeters. 25 millimeters equal about 1 inch.

1 **R's Mother:** h. & b. three-quarters r.
(After I S. S. & D.), 1628. 2 S. 66x63

2 **R's Mother:** h. only, full face.
(After I S. S. & D.), 1628. 2 S. 85x72

2* **R. With a Broad Nose.** Ab. 1628. 70x58

3 **R. Bareheaded**, with high curly hair: h. & b. Ab. 1628. 90x72

4 **R. Bareheaded**: large plate roughly etched: h. & b.
S. & D. (in reverse) 1629. 178x154

4* **Aged Man of Letters.** Ab. 1629. 238x200

5 **Peter and John at Gate of Temple:** roughly etched.
Ab. 1629-30, 221x170

6 **Small Lion Hunt** (with one lion). Ab. 1629-30. 158x118

7 **Beggar Man and Beggar Woman Conversing.**
S. & D., 1630. 2 S. Mod. 78x66

8 **Beggar Seated Warming Hands at Chafing Dish.**
Ab. 1630. 2 S. 78x46

9 **Beggar Leaning on Stick**, facing l. Ab. 1630. 85x46

10 **Beggar in Long Cloak**, sitting in arm-chair. Ab. 1630. 115x78

11 **Beggar Seated on Bank.** S. & D., 1630. 2 S. 116x69

12 **Beggar with Wooden Leg.** Ab. 1630. 3 S. Mod. 114x66

13 **Beggar Man and Beggar Woman**, behind bank.
(I, II, III S. S.) Ab. 1630. 7 S. 116x84

14 **Man in Cloak and Fur Cap**, leaning against bank.
S. (in reverse). Ab. 1630. Mod. 112x78

15 **Beggar in High Cap**, standing and leaning on stick.
Ab. 1630, or later? 2 S. 156x120

* Impressions of all of Rembrandt's Etchings, except those listed below, may be seen in the Print Study Room of the Museum of Fine Arts, Boston. 2*, 3, 4, 4*, 5, 10, 25, 35, 36, 40, 41, 41a, 41b, 41d, 45, 46, 59, 60, 61, 64, 65, 67, 70, 71, 74, 75, 75*, 77, 77*, 78, 78*, 79, 81, 87, 88, 102, 117, 118, 133, 166, 175, 184, 193, 197, 207, 223, 224, 247, 261, 262, 289, 295, 300*.

16 **Ragged Peasant with Hands Behind Him**, holding stick.
Ab. 1630. 5 S. 92x77

17 **Flight into Egypt**: sketch.
Ab. 1630. 6 S. 135x84

18 **Presentation in Temple** (with the angel): small plate.
S. & D., 1630. 2 S. 120x78

19 **Circumcision**: small plate.
Ab. 1630. 88x64

20 **Christ Disputing with Doctors**: small plate.
(I & II S. S. & D.), 1630. 3 S. Mod. 109x78

21 **B. of Man (R's Father?)**, Full face, wearing close cap.
(After I S. S. & D.), 1630. 6 S. 97x73

22 **B. of Man (R's Father?)**, Wearing high cap, three-quarters r.
S. & D., 1630. 3 S. Mod. 105x78

23 **Bald-Headed Man (R's Father?)** Profile r. h. only, b. added afterwards.
S. & D., 1630. 3 S. 118x97

24 **Bald-Headed Man (R's Father?)**, Profile r.; small b.
S. & D., 1630. 2 S. 57x43

25 **Three Studies of Old Men's Heads**.
Ab. 1630. 79x81

26 **B. of Old Man with Flowing Beard and White Sleeve**.
Ab. 1630. 71x64

27 **B. of Old Man with Flowing Beard**: h. bowed forward : l. shoulder unshaded.
S. & D., 1630. 89x75

28 **B. of Old Man with Flowing Beard**: h. inclined three-quarters r.
S. & D., 1630. 98x81

29 **R. in Fur Cap**: dress light, b.
S. & D., 1630. 5 S. 92x70

30 **R. Bareheaded**, in sharp light from r.; looking over his shoulder: b.
S. & D., 1630. 3 S. 75x75

31 **R. Bareheaded and Open-Mouthed**, as if shouting: b.
S. & D., 1630. 3 S. 83x72

32 **R. in Cap, Open-Mouthed and Staring**: b. in outline.
S. & D., 1630. 51x46

33 **R. Bareheaded, with Thick Curling Hair and small white collar**: b.
S. Ab. 1630. 2 S. 57x49

34 **R. in Cap**, laughing: b.
S. & D., 1630. 6 S. 50x44

35 **R. Bareheaded**, leaning forward as if listening: b.
Ab. 1630. 67x53

36 **R. Bareheaded**, leaning forward: b. lightly indicated.
Ab. 1630-31. 4 S. 61-64x48-49

37 **H. of Man in Fur Cap**, crying out.
Ab. 1631. 4 S. 34x28

38 **Blind Fiddler**.
S. & D., 1631. 4 S. 78x53

39 **H. of Man in High Cap**: three-quarters r.
Ab. 1631. 2 S. 36x22

40 **Polander Standing with Stick**: profile to r.
S. & D., 1631. 58x21

41 **Sheet of Studies of Men's Heads**.
S. (in reverse). Ab. 1631. 2 S. 98x124

41a **Old Bearded Man Nearly in Profile to r.**: mouth half open.
5 S. (After II S. 36x28)

41b **Old Man in Fur Coat and High Cap**: b. 9 S. (After III S. 36x28)

41c **Old Man Seen from Behind**: Profile to r.: half figure.
6 S. (After II S. 72x42)

41d **Man in Square Cap**, in profile r.
4 S. (After II S. 45x23)

41e **Man Crying Out**, three-quarters l.: b.
7 S. (After II S. 39x34)

42 **Diana at the Bath**.
S. Ab. 1631. 177x158

43 **Naked Woman Seated on Mound**.
S. Ab. 1631. 3 S. 177x160

44 **Jupiter and Antiope**: smaller plate.
S. Ab. 1631. 3 S. 84x112

45 **Man Making Water**.
S. & D., 1631. 2 S. 84x49

46 **Woman Making Water.** S. & D., 1631. 81x63
 47 **B. of Old Bearded Man Looking Down**, three-quarters r. S. & D., 1631. 2 S. 119x117
 48 **B. of Old Man with Flowing Beard**: h. nearly erect: eyes cast down: looking slightly l. S. & D., 1631. 2 S. 67x61
 49 **B. of Old Man with Fur Cap and Flowing Beard**: nearly full face: eyes direct. Ab. 1631. 2 S. 62x53
 50 **R's Mother wtth Hand on Chest**: small b. S. & D., 1631. 4 S. Mod. 94x66
 51 **R.'s Mother Seated Facing R.**, in Oriental head-dress: half length. showing hands. S. & D., 1631. 3 S. 145x129
 52 **R.'s Mother Seated at Table Looking R.**: three-quarter length. S. Ab. 1631. 4 S. 147x130
 53 **Bearded Man (R.'s Father ?)**, in Furred oriental cap and robe: half length. (After I.S. S. & D.), 1631. 4 S. 146x130
 54 **R. Wearing Soft Hat, Cocked**: h. only: body added afterwards. (On IV-VII S. S. & D.), 1631. 9 S. 146x130
 55 **R. with Long Bushy Hair**, h. only. Ab. 1631. 6 S. 90x76
 56 **R. in Heavy Fur Cap**: full face : b. S. & D., 1631. 63x58
 57 **R. Wearing Soft Cap**: full face : h. only Ab. 1631. 50x44
 58 **R. with Cap Pulled Forward**: b. Ab. 1631. 5 S. Mod. 56x45
 59 **R. with Fur Cap**, in oval border : b. Ab. 1631 (or earlier). 90x53
 60† **R. with Bushy Hair and Contracted Eyebrows**: b. S. & D., 1631. 3 S. 59x55
 61 **R. Bareheaded**, light from r.: b. (II S. only. S.) Ab. 1631. 2 S. 65x63
 62† **R. in Slant Fur Cap**: b. S. & D., 1631. 2 S. 63x56
 63 **R. in Cloak with Falling Collar**: b. S. & D., 1631. 5 S. 64x54
 64† **R. with Jewel in Cap**. Ab. 1631. 2 S. 84x79
 65† **B. of Young Man in Cap**. (I.S. only. S. & D.), 1631. 2 S. 61x57
 66 **R. in Dark Cloak and Cap**: b. Ab. 1631. 3 S. 84x82
 67 **R. (?) Scowling**, in octagon : h. only. S. Ab. 1631. 38x35
 68 **Grotesque Profile**: man in high cap. Ab. 1631. 4 S. 38x25
 69 **Peasant with Hands Behind Back**. S. & D., 1631. 4 S. 59x49
 70† **B. of Snub-Nosed Man in Cap**: profile r. S. & D., 1631. 43x38
 71† **B. of Man in Cap**, bound round the ears and chin. Ab. 1631. 54x38
 72 **Beggar with Stick**, walking, l. S. & D., 1631. 3 S. 82x39
 73 **Beggar with L. Hand Extended**. (After I.S. S. & D.), 1631. 5 S. 77x50
 74 **Blindness of Tobit**: sketch. Ab. 1631. 5 S. 81x70
 75 **Seated Beggar and Dog**. (II S. only. S. & D.), 1631. 2 S. 109x81
 75* **Stout Man in Large Cloak**. Ab. 1631. 113x74
 76† **Old Woman Seated in Cottage**, with string of onions on wall. (II S. only. S. & D.), 1631. 3 S. 128x80
 77 **Leper "Lazarus Klap."** (After I.S. S. & D., 1631). 6 S. 102x76
 77* **Beggar Man and Beggar Woman**. Ab. 1631. 101x76
 78 **Two Beggars Tramping Towards R.** (On II S. S.) Ab. 1631. 2 S. 95x59
 78* **Two Studies of Beggars**. Ab. 1631. 93x74
 79 **Beggar with Crippled Hand Leaning on Stick R.** Ab. 1631. 5 S. 97x42
 80 **Old Beggar Woman with Gourd**. Ab. 1631. 2 S. Mod. 102x45
 81† **Beggar Standing Leaning on Stick L.**: small plate. (S. Ab. 1631. 42x20

82† **B. of Old Woman in Furred Cloak** and heavy head-dress.
S. & D., 1631. 5 S. 58x53

83† **B. of Old Woman in High Head-Dress** bound round chin.
Ab. 1631. 2 S. 71x72

84† **B. of Beardless Man (R.'s Father?)** in fur cloak and cap : looking down : three-quarters l. S. & D. (twice), 1631. 3 S. 74x58

85† **B. of Bald Man (R.'s Father?)** in fur cloak looking r.
S. & D., 1631. 3 S. 66x58

86† **B. of Bald Man Looking Down, Grinning.**
S. & D., 1631. 3 S. 69x57

87† **B. of Old Bearded Man with High Forehead** and close cap.
S. & D., 1631. 2 S. 88x74

88† **B. of Old Man Looking Down**, with wavy hair and beard : cap added afterwards. (IIS. only. S.) Ab. 1631. 3 S. 57x49

89† **Small B. of Bearded Man Looking Down**, with eyes nearly closed.
Ab. 1631? 2 S. 44x44

90 **Sheet of Studies** : h. of R., beggar couple, h.'s of old man and old woman, etc.
Ab. 1632. 2 S. 101x113

91† **R.'s Mother in Widow's Dress and Black Gloves.**
S. Ab. 1632? Mod. 150x114

92 **Old Man Seated, with Flowing Beard**, fur cap and velvet cloak.
S. & D. Ab. 1632. 3 S. Mod. 150x129

93 **Man Standing in Oriental Costume** and plumed fur cap
S. & D., 1632. Mod. 107x78

94 **St. Jerome Praying**: arched print. S. & D., 1632. 3 S. 108x80

95 **Holy Family.** S. Ab. 1632. 95x71

96 **Raising of Lazarus** : larger plate. S. Ab. 1632. 12 S. Mod. 366x258

97 **Rat-Killer.** S. & D., 1632. 2 S. 140x124

98 **Polander Leaning on Stick** : profile l. Ab. 1632. 6 S. 82x43

99 **Turbaned Soldier on Horseback.** S. (in reverse). Ab. 1632. 2 S. 81x58

100 **Cavalry Fight.** Ab. 1632-3. 2 S. 108x83

101 **Good Samaritan.** (IVS. only. S. & D.), 1633. 4 S. 258x218

102 **Descent from Cross** : first plate. S. & D., 1633. 516x402

103 **Descent from Cross** : second plate.
S. & D., 1633. 5 S. Mod. 530x410

104 **Joseph's Coat Brought to Jacob.** S. Ab. 1633. Mod. 107x80

105 **Flight into Egypt** : small plate. S. & D., 1633. 2 S. 89x62

106 **Ship of Fortune.** S. & D., 1633. 3 S. 111x117

107 **R.'s Mother in Cloth Head-Dress**, looking down ; h. only.
(After I.S. S. & D.), 1633. 3 S. 62x58

108 **R. in Cap and Scarf** : face dark : b.
(IIS. only. S. & D.), 1633. 2 S. Mod. 146xab. 119

109 **R. with Raised Sabre** : half length. S. & D., 1634. 3 S. 124x108

110 **R. with Plumed Cap and Lowered Sabre** : three-quarter length : afterwards b. in oval. S. & D., 1634. 3 S. Mod. 197x162

111 **Jan Cornelis Sylvius, Preacher. (?)**
S. & D., 1634. 2 S. Mod. 167x140

112 **R.'s Wife Saskia**, with pearls in her hair, b. S. & D., 1634. 86x66

113 **Woman Reading.** S. & D., 1634. 3 S. 123x100

114 **Peasant, One of Pair, Calling Out.** S. & D., 1634. 112x43

115 **Peasant: Other of Pair, Replying.** S. & D., 1634'. 111x93

116 **Two Tramps**, Man and woman. Ab. 1634. 62x47

117 **Sheet of Two Slight Studies** : one of two peasants
Ab. 1634. 45x75

118 **Joseph and Potiphar's Wife.** S. & D., 1634. 2 S. Mod. 90x114
 119 **St. Jerome Reading.** S. & D., 1634. 2 S. 108x89
 120 **Angel Appearing to Shepherds.** (After I.S. S. & D.), 1634. 3 S. Mod. 262x21
 121 **Christ at Emmaus:** smaller plate. S. & D., 1634. 101x71
 122 **Christ and Woman of Samaria:** among ruins. S. & D., 1634. 2 S. Mod. 121x106
 123 **Crucifixion:** small plate. S. Ab. 1634. Mod. 95x67
 124 **Tribute-Money.** Ab. 1634. 2 S. Mod. 73x103
 125 **Stoning of St. Stephen.** S. & D., 1635. Mod. 95x85
 126 **Christ Driving Money-Changers from Temple.** S. & D., 1635. 2 S. Mod. 135x167
 127 **Girl with Hair Falling on Shoulders** ('The "Great Jewish Bride.") (After I.S. S. & D., in reverse). 1635. 4 S. 220x168
 128 **Jan Uyttenbogaert,** Preacher of sect of Arminian Remonstrants. (After I.I.S. S. & D.), 1635. 6 S. Mod. 250x187
 129 **Old Woman Sleeping.** Ab. 1635-7. 69x52
 130 **Old Bearded Man in High Fur Cap,** with closed eyes. S. (also S. with initial R. in reverse). Ab. 1635. Mod. 112x100
 131 **First Oriental H.** (R.'s father?) S. & D., 1635. 2 S. Mod. 150x124
 132 **Second Oriental H.** (R.'s father?) S. Ab. 1635. 150x125
 133 **Third Oriental H.** S. & D., 1635. 155x134
 134 **Fourth Oriental H.** S. (with initial R.) Ab. 1635. 3 S. 158x135
 135† **H. of Old Man in High Fur Cap.** Ab. 1635. 44x32
 136 **Bald Old Man with Short Beard,** in profile r. Ab. 1635. 2 S. 66x56
 137† **Curly-Headed Man with Wry Mouth.** Ab. 1635. 2 S. 64x60
 138 **Polander Standing with Arms Folded.** Ab. 1635. 2 S. 51x47
 139 **Quacksalver.** S. & D., 1635. 77x36
 140 **St. Jerome Kneeling in Prayer,** Looking down. S. & D., 1635. Mod. 114x80
 141 **Pancake Woman.** S. & D., 1635. 6 S. Mod. 109x79
 142† **Strolling Musicians.** Ab. 1635. 2 S. Mod. 139x116
 143 **Christ Before Pilate:** large plate. S. & D., 1635-6. 5 S. 550x446
 144 **R. and His Wife Saskia:** busts. S. & D., 1636. 2 S. Mod. 104x95
 145 **Studies of H. of Saskia and Others.** S. & D., 1636. Mod. 151x127
 146 **Samuel Manasseh Ben Israel,** Jewish author. S. & D., 1636. 3 S. 149x107
 147 **Return of the Prodigal Son.** S. & D., 1636. Mod. 156x136
 148 **Abraham Caressing Isaac.** S. Ab. 1637. 2 S. Mod. 116x89
 149 **Abraham Casting Out Hagar and Ishmael.** S. & D., 1637. 125x95
 150 **Bearded Man Wearing Velvet Cap with Jewel Clasp.** S. & D., 1637. 95x83
 151 **Young Man in Velvet Cap** with books beside him. S. & D., 1637. 2 S. 96x83
 152 **Three Heads of Women,** one asleep. S. & D., 1637. 2 S. Mod. 142x97
 153 **Three Heads of Women,** one lightly etched. Ab. 1637. 2 S. 127x102
 154 **Study of Saskia as St. Catherine** ('The "Little Jewish Bride.") S. & D. (in reverse), 1638. 110x78

155 **Sheet with Two Studies**: A tree and upper part of h. wearing velvet cap. H. *Ab. 1638; tree possibly later.* 78x67

156 **R. in Velvet Cap and Plume**, with an embroidered dress: b. *S. & D., 1638. Mod. 134x103*

157 **R. in Flat Cap**, with shawl about shoulders. *Ab. 1638. 2 S. Mod. 93x62*

158 **Man in Broad-Brimmed Hat and Ruff.** *S. & D., 1630 (or 1638). Mod. 78x64*

159 **Adam and Eve.** *S. & D., 1638. 2 S. 161x116*

160 **Joseph Telling His Dreams.** *S. & D., 1638. 3 S. Mod. 110x83*

161 **Death of Virgin.** *S. & D., 1639. 4 S. Mod. 409x315*

162 **Presentation in Temple**: oblong print. *Ab. 1639. 3 S. Mod. 213x290*

163 **Sheet of Studies**, with woman lying ill in bed, etc. *Ab. 1639. 135x151*

164 **Peasant in High Cap**, standing leaning on stick. *S. & D., 1639. Mod. 83x44*

165 **Death Appearing to a Wedded Couple from Open Grave.** *S. & D., 1639. 109x78*

166 **Skater.** *Ab. 1639. 61x58*

167 **Jan Uytenbogaert**, Receiver-general ('The "Gold-Weigher"). *S. & D., 1639. 3 S. Mod. 250x204*

168 **R. Leaning on Stone-Sill**: half-length. *S. & D., 1639. 3 (?) S. 205x164*

169 **Old Man Shading Eyes with Hand.** *Ab. 1639. 2 S. 134x114*

170 **Old Man with Divided Fur Cap.** *S. & D., 1640. 3 S. 149x137*

171 **Beheading of John the Baptist.** *S. & D., 1640. 2 S. Mod. 128x103*

172 **Triumph of Mordecai.** *Ab. 1640, or later. 174x215*

173 **Christ Crucified Between Two Thieves**: oval plate. *Ab. 1640, or later. 2 S. Mod. 135x100*

174 **Sleeping Puppy.** *Ab. 1640? 3 S. 64x105*

175 **Small Gray Landscape**: House and trees beside pool. *Ab. 1640. 38x82*

176 **View of Amsterdam.** *Ab. 1640 (or earlier?) 2 S. 112x153*

177 **Landscape with Cottage and Hay Barn**: oblong. *S. & D., 1641. 129x321*

178 **Landscape with Cottage and Large Tree.** *S. & D., 1641. 125x320*

179 **Windmill.** *S. & D., 1641. 144x207*

180 **Small Lion Hunt**, with two lions. *Ab. 1641. 2 S. 154x121*

181 **Large Lion Hunt.** *S. & D., 1641. 2 S. 224x300*

182 **Baptism of Eunuch.** *S. & D., 1641. 2 S. Mod. 180x213*

183 **Jacob and Laban (?)** *S. & D. (in reverse), 1641. 2 S. Mod. 144x113*

184 **Spanish Gipsy (Preciosa).** *Ab. 1641. 133x113*

185 **Angel Departing from Family of Tobias.** *S. & D., 1641. 3 S. Mod. 103x154*

186 **Virgin and Child in Clouds.** *S. & D., 1641. 166x104*

187 **Cornelis Claesz Anslo**, Mennonite preacher. *S. & D., 1641. 5 S. 186x157*

188 **Portrait of Boy**, in profile. *S. & D., 1641. 93x66*

189 **Man at Desk**, wearing cross and chain. *S. & D., 1641. 4 S. 154x102*

190 **Card-Player.** *S. & D., 1641. 3 S. Mod. 90x81*

191 **Man Drawing from Cast.** *Ab. 1641. 2 S. Mod. 93x64*

192 **Woman at Door-Hatch Talking to Man and Children** (The "Schoolmaster.") *S. & D., 1641. Mod. 94x63*

193 **Virgin with Instruments of Passion.** *Ab. 1641. 2 S. 110x88*

194 **Man in Arbour.** *S. & D., 1642. 72x56*
 195 **Girl with Basket.** *Ab. 1642. 2 S. 86x63-60*
 196 **Sick Woman with Large White Head-Dress (Saskia).** *Ab. 1642. 61x51*
 197 **Woman in Spectacles, Reading.** *Ab. 1642. 77x67*
 198 **Raising of Lazarus; smaller plate.**
S. & D., 1642. 2 S. Mod. 150x115
 199 **The Descent from Cross: sketch.** *S. & D., 1642. 148x115*
 200 **Flute-Player (L'Espiegle). (After I.S. S. & D.), 1642. 4 S. 177x173**
 201 **St. Jerome in Dark Chamber.** *S. & D., 1642. 2 S. Mod. 150x173*
 202 **Student at Table by Candle Light.** *Ab. 1642. 3 S. 146x132*
 203 **Cottage with White Paling.**
S. & D., 1642. (Date only in I.S.) 2 S. 130x158
 204 **Hog.** *S. & D., 1643. 2 S. 143x154*
 205 **Three Trees.** *S. & D., 1643. 211x280*
 206 **Shepherd and Family.** *S. & D., 1644. 95x67*
 207 **Sleeping Herdsman.** *Ab. 1644. 78x57*
 208 **Rest on Flight: night piece.** *Ab. 1644. 4 S. Mod. 92x59*
 209 **Six's Bridge.** *S. & D., 1645. 3 S. 129x223*
 210 **Omval.** *S. & D., 1645. 2 S. Mod. 185x225*
 211 **Boat-House.** *S. & D., 1645. 4 S. 127x133*
 212 **Cottages Beside Canal: with church and sailing boat.**
Ab. 1645. 2 S. 140x207
 213 **Cottage and Farm Buildings, with man sketching.**
Ab. 1645. 129x208
 214 **Abraham and Isaac.** *S. & D., 1645. Mod. 157x130*
 215 **Christ Carried to Tomb.** *S. Ab. 1645. 130x107*
 216 **Rest on Flight: lightly etched.** *S. & D., 1645. 129x114*
 217 **St. Peter in Penitence.** *S. & D., 1645. 181x116*
 218 **Old Man in Meditation, leaning on book.** *Ab. 1645. 132x106*
 219 **Beggar Woman Leaning on Stick.** *S. & D., 1646. 2 S. Mod. 81x63*
 220 **Study From Nude: Man seated before curtain.**
S. & D., 1646. 2 S. 164x96
 221 **Study From Nude: Man seated on ground with one leg extended.**
S. & D., 1646. Mod. 97x166
 222 **Studies From Nude: one man seated, another standing: with woman and baby lightly etched in background.**
Ab. 1646. 3 S. Mod. 194x228
 223 **Le Lit a La Francaise (Leedekant).** *S. & D., 1646. 3 S. 152x224*
 224 **Monk in Cornfield.** *Ab. 1646. 48x65*
 225 **Jan Cornelis Sylvius, Preacher: posthumous portrait.**
S. & D., 1646. 2 S. 278x188
 226 **Ephraim Bonus, Jewish Physician.** *S. & D., 1647. 2 S. 240x177*
 227 **Jan Asselyn, Painter.** *S. & D., 1647. 3 S. Mod. 215x170*
 228 **Jan Six.** *(After I.S. S. & D.), 1647. 3 S. Mod. 245x191*
 229 **Rembrandt Drawing at Window.**
(After I.S.) S. & D., 1648. 5 S. Mod. 157x128
 230 **Sheet of Studies with H. of R., Beggar man, woman and child.**
S. 1631 or 1651. 111x92
 231 **Artist Drawing from Model: unfinished plate.**
Ab. 1648, or later? 2 S. Mod. 231x184
 232 **St. Jerome Beside Pollard Willow.**
(After I.S.) S. & D., 1648. 2 S. 179x172

233 **Beggars Receiving Alms at Door of House.** *S. & D., 1648. 2 S. Mod. 164x128*
 234 **Jews in Synagogue.** *S. & D., 1648. 3 S. Mod. 71x129*
 235 **Medea : or Marriage of Jason and Creusa.** *(After III S.) S. & D., 1648. 5 S. 240x177*
 236 **Christ, with Sick Around Him, Receiving Little Children**
 ("Hundred Guilder Print.") *Ab. 1649. 2 S. Mod. 278x389*
 237 **Incredulity of Thomas.** *S. & D., 1650. 162x210*
 238 **Canal with Angler and Two Swans.** *S. & D., 1650. 2 S. 82x107*
 239 **Canal with Large Boat and Bridge.** *S. & D., 1650. 2 S. 82x107*
 240 **Landscape with Cow Drinking.** *Ab. 1650. 2 S. Mod. 102x129*
 241 **Landscape with Hay Barn and Flock of Sheep.** *S. & D., 1650. 2 S. 83x174*
 242 **Landscape with Milk-Man.** *Ab. 1650. 2 S. 65x174*
 243 **Landscape with Obelisk,** *Ab. 1650. 2 S. 83x160*
 244 **Landscape with Trees, farm buildings and tower.** *Ab. 1650. 4 S. 123x318*
 245 **Landscape with Square Tower.** *S. & D., 1650. 4 S. 88x155*
 246 **Landscape with Three Gabled Cottages Beside Road.** *S. & D., 1650. 3 S. 161x202*
 247 **The Bull.** *S. & D., 1651. ? 76x104*
 248 **The Shell.** *S. & D., 1650. 2 S. 97x132*
 249 **Goldweigher's Field.** *S. & D., 1651. 120x319*
 250 **The Bathers.** *S. & D., 1651. 2 S. Mod. 109x137*
 251 **Clement de Jonghe, Printseller.** *S. & D., 1651. 6 S. Mod. 206x161*
 252 **Blindness of Tobit**: larger plate. *S. & D., 1651. 161x129*
 253 **Flight into Egypt**: night piece. *S. & D., 1651. 5 S. Mod. 127x110*
 254 **Star of the Kings**: night piece. *Ab. 1652. Mod. 94x143*
 255 **Adoration of Shepherds**: night piece.
 Ab. 1652. 8 S. Mod. 149x198
 256 **Christ Preaching ("La Petite Tombe.")** *Ab. 1652. Mod. 155x207*
 257 **Christ Disputing with Doctors**: sketch. *S. & D., 1652. 3 S. 126x213*
 258 **David in Prayer,** *S. & D., 1652. 3 S. Mod. 143x93*
 259 **Peasant Family on Tramp.** *Ab. 1652. Mod. 112x92*
 260 **Faust in Study, Watching Magic Disk ("Dr. Faustus")**.
 Ab. 1652. 3 S. Mod. 209x161
 261 **Titus Van Ryn, R.'s Son.** *Ab. 1652. 101x72*
 262 **Sheet of Studies**, with wood and paling. Parts of two heads, horse
 and cart. *Ab. 1652. 108x136*
 263 **Clump of Trees with Vista.** *(After I.S.) S. & D., 1652. 2 S. 155x210*
 264 **Landscape with Road Beside Canal.** *Ab. 1652. (74-79)x209*
 265 **Landscape with Sportsman and Dogs.** *Ab. 1653. 2 S. 129x157*
 266 **The Flight into Egypt**: Altered from "Tobias and the Angel" by
 Hercules Seghers. *Ab. 1653. 7 S. 213x284*
 267 **St. Jerome Reading**, in Italian landscape. *Ab. 1653. 2 S. 260x207*
 268 **Jan Antonides Van Der Linden**, Professor of Medicine.
 1665. 6 S. Mod. (124+49)x105
 269 **Lieven Willemsz Van Coppenol**, Writing-Master: smaller plate.
 Ab. 1653. 6 S. 257x189
 270 **Christ Crucified Between Two Thieves**; large oblong plate
 (The "Three Crosses") *(After the II S.) S. & D., 1653. 5 S. 385x450*

271 **Christ Presented to People**: large oblong plate.
 (After the V.S.) S. & D., 1655. 7 S. 383x45

272 **Golf-Player.** S. & D., 1654. 2 S. Mod. 96x144

273 **Adoration of Shepherds** (with lamp).
 S. Ab. 1654. 2 S. Mod. 105x129

274 **Circumcision** (in Stable). S. & D., 1654. 3 S. Mod. 94x144

275 **Virgin and Child with Cat**: Joseph at Window.
 S. & D., 1654. 2 S. Mod. 94x143

276 **Flight into Egypt**: Holy Family crossing brook.
 S. & D., 1654. Mod. 94x144

277 **Christ Seated Disputing with Doctors.**
 S. & D., 1654. 2 S. Mod. 95x144

278 **Christ Between His Parents, Returning from Temple.**
 S. & D., 1654. 94x144

279 **Presentation in Temple**: Dark manner. Ab. 1654. 210x162

280 **Descent from Cross**: by torchlight. S. & D., 1654. Mod. 210x161

281 **The Entombment.** Ab. 1654. 4 S. 211x161

282 **Christ at Emmaus**: larger plate. S. & D., 1654. 3 S. Mod. 209x159

283 **Abraham's Sacrifice.** S. & D., 1655. 156x131

284 **Four Illustrations to Spanish Book.**
 (On each part after I.S.) S. & D., 1655. 5 S. The undivided plate 279x160

285 **The Goldsmith.** S. & D., 1655. 2 S. Mod. 77x57

286 **Abraham Entertaining the Angels.** S. & D., 1656. 159x131

287 **Jacob Haering** (The "Old Haering"). Ab. 1655. 2 S. 195x149

288 **Thomas Jacobsz Haering** (The "Young Haering").
 S. & D., 1655. 5 S. Mod. 197x148

289 **Arnold Tholinx**, Inspector Medical Colleges at Amsterdam.
 Ab. 1656. 2 S. 198x149

290 **Jan Lutma, the Elder**, Goldsmith and Sculptor.
 (After I.S.) S. & D., 1656. 3 S. Mod. 197x148

291 **Abraham Francen, Art Dealer.**
 Ab. 1656, or later? 9 S. Mod. 152x208

292 **St. Francis Beneath Tree, Praying.** S. & D., 1657. 2 S. 180x244

293 **Agony in the Garden.** S. & D., 165 . (Ab. 1657?) Mod. 118x83

294 **Christ and Woman of Samaria**: arched print.
 (On III S.) S. & D., 1658. 3 S. Mod. 205x160

295 **Phoenix; or Statue Overthrown**: Allegory of doubtful meaning.
 S. & D., 1658. 180x183

296 **Woman Sitting Half Dressed Beside Stove.**
 S. & D., 1658. 7 S. 228x186

297 **Woman at Bath**, with hat beside her. S. & D., 1658. 2 S. 157x128

298 **Woman Bathing Her Feet at Brook.** S. & D., 1658. Mod. 159x80

299 **Negress Lying Down.** S. & D., 1658. 3 S. Mod. 80x157

300 **Lieven Willemsz Van Coppenol**, Writing-Master: larger plate.
 Ab. 1658. 6 S. Mod. 341x290

300* **R. Etching.** S. & D., 1658. 118x64

301 **Peter and John Healing Cripple at Gate of Temple.**
 S. & D., 1659. 4 S. Mod. 179x216

302 **Jupiter and Antiope**: larger plate. S. & D., 1659. 2 S. 139x205

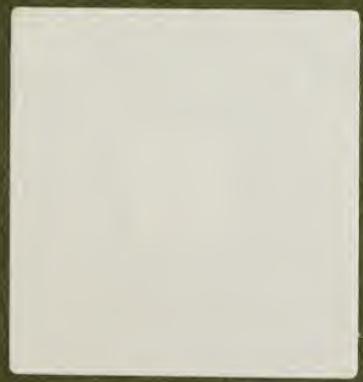
303 **Woman with Arrow.** S. & D., 1661. 3 S. 203x123

LIST OF THE REJECTED ETCHINGS

(In the order of Bartsch and Seidlitz, but with the Hind numbers.)

304	Rembrandt with Falcon.	126.x98
305	Abraham Casting Out Hagar and Ishmael: coarsely etched.	81x57
306	Abraham Casting Out Haagar and Ishmael: delicately etched.	73x53
307	Rest on the Flight.	217x165
308	Beheading of John the Baptist. <i>S. with R.'s monogram.</i>	158x124
309	St. Jerome Kneeling: large plate.	389x332
310	Hour of Death.	1644. 138x89
311	The Rat-Killer.	124x81
312	Woman Cutting Her Mistress's Nails (<i>Bathsheba?</i>).	124x95
313	Cupid Resting.	89x119
314	Old Man in Turban, Standing with Stick.	138x108
315	The Astrologer.	<i>S. f. bol.</i> 140x117
316	Philosopher in His Chamber.	70x51
317	Physician Feeling Pulse of Patient.	70x54
318	A Tramp, with Wife and Child.	66x70
319	Peasant, Standing.	58x35
320	Peasant Woman, Standing.	59x36
321	Beggar in Tall Hat and Long Cloak. with cottage and two figures in background.	118x86
322	Sick Beggar and Old Beggar Woman.	76x56
323	Landscape with Cow; square tower in distance.	72x120
324	Village with Two Gabled Cottages on Canal.	56x174
325	Landscape with Coach.	64x177
326	The Terrace.	163x188
327	Clump of Trees Beside Dyke-Road.	75x204
328	Orchard with Barn ("Paysage aux deux allées").	2 S. 91x205
329	Village with Ruined Tower.	<i>S. & D., J. Koninck.</i> 1663. 100x153
330	Landscape with Little Figure of Man.	
331	Canal with Cottages and a Boat.	3 S. 166x182
332	The Large Tree.	162x128
333	Landscape with a White Fence.	90x161
334	The Angler in a Boat.	112x139
335	Landscape with a Canal and Church Tower.	80x180
336	Low House on the Banks of a Canal. <i>Signed P. D. W.</i>	77x207
337	The Wooden Bridge.	76x207
338	Landscape with Canal and Palisade.	D. 1659. 75x204
339	The Full Hay-Barn.	99x153
340	Cottage with a Square Chimney.	74x177
341	House with Three Chimneys.	90x160
342	The Hay-Wain.	68x132
343	The Castle.	79x102
344	The Village Street.	<i>Signed P. D. W.</i> 81x153
345	Unfinished Landscape. <i>Signed P. D. W.</i> 1695 (or 1659).	90x162
346	Landscape with Canal, Angler and milk-man.	<i>Signed P. D. W.</i> 79x206

347	Young Man Seated , with game-bag.	D. 1650.	78x67
[348]	Bare-Headed Old Man with Hands upon Book .		
349	Bald Old Man in Profile L.		75x69
350	Old Man with Beard, in Cap : profile r.: in oval.	Mod.	71x54
351	Man with Square Beard and Curly Hair .	S. with R.'s monogram and D. 1631.	56x48
[352]	Man Crying Out , three-quarters l.: bust.		
353	Bust of Man with Thick Lips .		75x60
354	Philosopher with Hour-Glass .	Wood cut.	55x50
355	The Painter .		70x63
356	Head of Young Man in Broad-Brimmed Hat : in octagon.		108x90
357	Young Man in Broad-Brimmed Hat : lightly etched.		92x67
358	Bust of Young Man with Feathers in Hat .		72x52
359	Small Head of Man in Ruff, with Feathers in Cap .		31x27
360	White Negro .	Signed A. de Hae.	120x102
361	So-Called Study for Great Jewish Bride .		135x97
362	Old Woman Meditating Over Book .		
363	Rembrandt's Mother : bust.		79x63
364	White Negress .	S. with R.'s monogram, in reverse.	112x83
365	Head of Old Woman : Cut as far as band round brow.	S. with R.'s monogram.	36x43
366	Young Woman Reading .		106x102
367	Head and Shoulders of Dog : sketched in corner of plate.		118x150
368	Slight Study of Woman's Head .		64x55
369	Head and Bust of Man with Beard : looking down towards l.		79x63
370	View of Amsterdam .		58x175
371	Two Cottages with Pointed Gables .		66x173
372	Village Divided by Dyke .	Signed P. D. W.	76x183
373	Angler in Boat .		83x182
374	Landscape with Two Anglers .		81x180
375	Two Ruined Cottages .		113x181
376	Old Barn .		73x114
377	Supposed Portrait of Jan Six .		46x45
378	Profile of Old Bearded Man in Turban .		45x31
379	Profile of Jewish-Looking Old Man in Fur Cap .		47x29
380	Old Man with Pointed Beard .		63x53
381	Head of Man with Curly Hair and Thin Moustache .		63x51
382	Jew Standing .		51x40
383	Head of Rembrandt's Mother .		50x41
384	Portrait of Rembrandt .		54x52
385	Child Asleep .		38x40
386	Bathsheba .		146x112
387	Old Man in Broad-Brimmed Hat : bust in profile.		51x31
388	The Circumcision .	(II S. only. S.) Rembrandt fecit. 2 S. 214x' 165-160)	
389	Head of Old Man with Snub Nose : in cap: profile to l.		27x21



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